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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME V

NEW YORK, JANUARY, 1910

NUMBER I



LACQUERED CABRIOLE-LEGGED HIGH CHEST OF DRAWERS
MIDDLE OF EIGHTEENTH CENTURY

MEMORIAL RESOLUTIONS

At a meeting of the Board of Trustees held December 20, 1909, the following resolutions upon John Stewart Kennedy, Charles Stewart Smith, and William M. Laffan were adopted:

IN MEMORIAM

JOHN STEWART KENNEDY

TRUSTEE OF THE METROPOLITAN

MUSEUM OF ART

1889-1909

VICE-PRESIDENT

1905-1909

MEMBER OF THE EXECUTIVE COMMITTEE

1900-1909

JOHN STEWART KENNEDY died at his home in New York on the 31st of October, 1909.

As Trustee for more than twenty years, as a member of its Executive Committee for more than nine years, and as one of its Vice-Presidents since 1905, Mr. Kennedy gave to the affairs of the Museum the same constant, regular, and careful attention which he gave to the affairs of every institution with which he consented to be officially connected. He was always to be found punctually in his seat at any Board or Committee meeting. From the outset he took an active, and on the business side, a forceful interest in all the affairs of the Museum.

He was very modest in asserting any opinion on questions of artistic merit, but never hesitated to express himself in regard to the functions of the Museum as one of the great educational institutions of the city, and of its duties and opportunities in that relation. The important educational place taken by the Museum, from his point of view, in our national and municipal life is illustrated not only by his having given to it as large a share of his estate as is given to any other institution, but in his grouping it with the New York Public Library and Columbia University as one of the four residuary legatees to whom portions of his residuary estate would pass in the event of

certain individual legatees dying without issue.

His first gift to the Museum was Leutze's celebrated painting of "Washington Crossing the Delaware." With his customary forethought he consulted the late Samuel P. Avery as to the expediency of this gift, making sure that it would be welcomed by his fellow Trustees. He was quite aware of the fact that the interest of this picture is rather patriotic and historic than artistic, but it was characteristic of his point of view toward the Museum that this was no adequate reason against his presenting it or the Museum's receiving it—a judgment on his part which has been amply justified by the interested attitude of visitors, particularly the children from our schools, toward this well-known picture.

Mr. Kennedy's interest in the Museum, great as it was, constituted only one point in his singularly broad horizon. With him, giving, whether of his own personal service or of his own means, was not the pursuit of any fad or gratification of any individual taste. It was the recognition of his duty toward his fellow men and of his sense of stewardship toward God.

He prefaces the notable gifts to public purposes contained in his will by that remarkable passage in which he described himself as "Having been greatly prospered in the business which he carried on for more than thirty years in this his adopted country, and being therefore desirous of leaving some expression of his sympathy with its religious, charitable, benevolent, and educational institutions." His legacies are quite as broad as his desire. It was doubtless the same sense of duty which led him to give most largely to the institutions of the City of New York, in which he had been so "prospered," as well as to those of the country in which that city is situated, and equally consistent with that sense of duty that he should not forget his native Scotland and the Far East.

His death brings a common loss to our city and country, to the many public activities in which he took an important part, and not least, to the circle of our own Trustees, to many of whom he stood in a close relation of personal friendship.

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IN MEMORIAM

WILLIAM MACKAY LAFFAN

TRUSTEE, 1905-1909

MEMBER OF THE EXECUTIVE COMMITTEE
1905-1909

WILLIAM M. LAFFAN died at his home in Lawrence, Long Island, on November 19, 1909.

He was elected a Trustee of the Museum, a member of its Executive Committee, and a member of its Committee on Purchases, in January, 1905. He also served as Chairman of the Committee on Oriental Art.

Mr. Laffan was born in Ireland in January, 1848, and was educated at Trinity College, Dublin. In selecting a profession, he was for some time undecided between literature and art. He spent several years in London and Paris, and in 1866 he came to the United States.

He was possessed of a wonderful memory, which became a storehouse of literature and of facts, and from which nothing escaped. He could as easily repeat the Odes of Horace as give a digest of the Presidents' messages to Congress for the past twenty years, and describe objects of art which he had seen but once, twenty years before. He possessed such knowledge and personal qualities as endeared him to artists, scholars, savants, and all lovers of beautiful things both in Europe and America, and made him their chosen friend and companion. Unassuming and gentle in his own life and intercourse with others, his abomination was a hypocrite or a pretender, and by intuition he seemed to recognize such an one at sight.

He had that quality of analysis and construction by which he quickly collected and correlated facts and then presented in clear-cut and simple English praise or censure without fear or hesitation.

Because of his own extended art intuitions and studies and of the intimate relations which he maintained with the art and museum authorities in Europe, his value to the Museum was far greater than the public knew, and for this reason its loss is a great one. His interest and devotion to the aims of the Trustees, and particularly to those of its President, for the de-

velopment of the Museum, were unlimited, and he gave generously all that was in him of usefulness to the Museum in every department of its activities.

Perhaps not very often are found conjoined in the same individual in equal degree the refinement and sureness of artistic perception and the instinctive understanding of values and practical achievements.

The depths of his friendship, like his courage, were undemonstrative, but without limit, and his personal intercourse was never of his troubles, but of his friends' pleasures and interests.

The Trustees express in this form their personal sorrow at the loss of a loyal associate, and they record here their high appreciation of the services rendered the Museum by Mr. Laffan.

IN MEMORIAM

CHARLES STEWART SMITH

TRUSTEE OF THE METROPOLITAN
MUSEUM OF ART

1889-1909

MEMBER OF THE EXECUTIVE COMMITTEE
1896-1909

THE Trustees of the Metropolitan Museum of Art have learned with profound regret of the death, since their last meeting, of their late associate, Charles Stewart Smith, and they desire to put on record their high appreciation of his services to the Museum and of the very serious loss which it has sustained in his lamented death.

Mr. Smith had been an active member of the Board of Trustees for more than twenty years, and during that entire period he devoted himself with untiring assiduity to the interests of the Museum. Being himself a lover of art and a notable collector, and at the same time deeply interested in the welfare of the city, he appreciated at its true value the importance of the relations between the Museum and the city from an educational point of view, and was most useful and influential in promoting those relations to the mutual advantage of both.

His active and effective business habits, which he carried into the service of the Museum after the close of a most honorable and successful business career with unfail-

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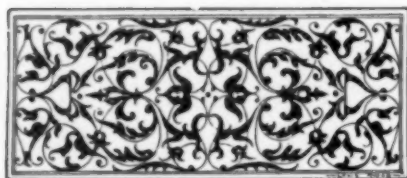
ing zeal and earnestness, were of signal value to us.

His participation in the work of our Building Committee in connection with the construction of the buildings which the city has from time to time erected for the use of the Museum, was most efficient and valuable.

While his death is justly regarded as a severe loss to the city, which he had served well and faithfully in many capacities, his fellow Trustees in this Museum have spe-

cial and peculiar reasons to mourn his loss—his death being the sixth in the waning ranks of the Board in the brief space of six months.

His public spirit, his fidelity to every trust and duty, his wise devotion at all times to the advancement of the best interests of the Museum, and his kind and courteous intercourse with his associates and with the Director and Acting Director will not be forgotten, and will not be easily replaced.



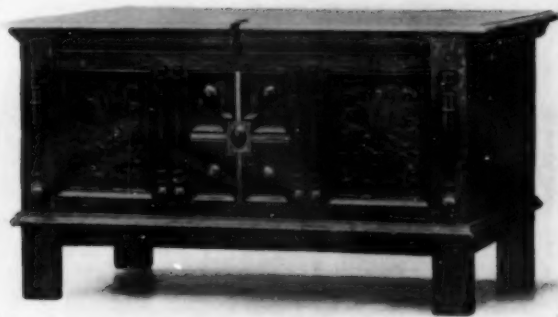
EXAMPLES OF FURNITURE
FROM THE
BOLLES COLLECTION
THE GIFT
OF
MRS. RUSSELL SAGE



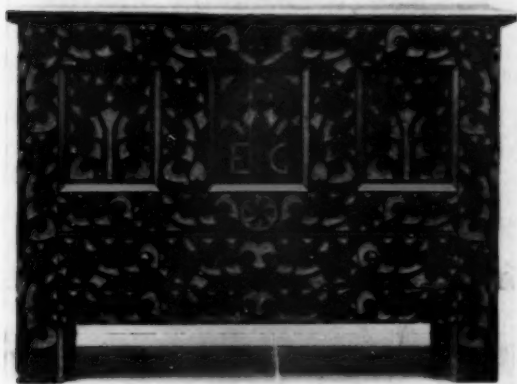
CARVED OAK CHEST AND BIBLE BOXES
MIDDLE OF SEVENTEENTH CENTURY



CARVED AND STAINED OAK CHEST
MIDDLE OF SEVENTEENTH CENTURY



CARVED AND PANELED CHEST
LAST QUARTER OF SEVENTEENTH CENTURY



CARVED AND STAINED OAK CHEST WITH ONE DRAWER
LAST QUARTER OF SEVENTEENTH CENTURY



CARVED AND PANELED OAK CHEST WITH TWO DRAWERS
LAST QUARTER OF SEVENTEENTH CENTURY



CARVED AND STAINED CHEST OF DRAWERS
EARLY EIGHTEENTH CENTURY



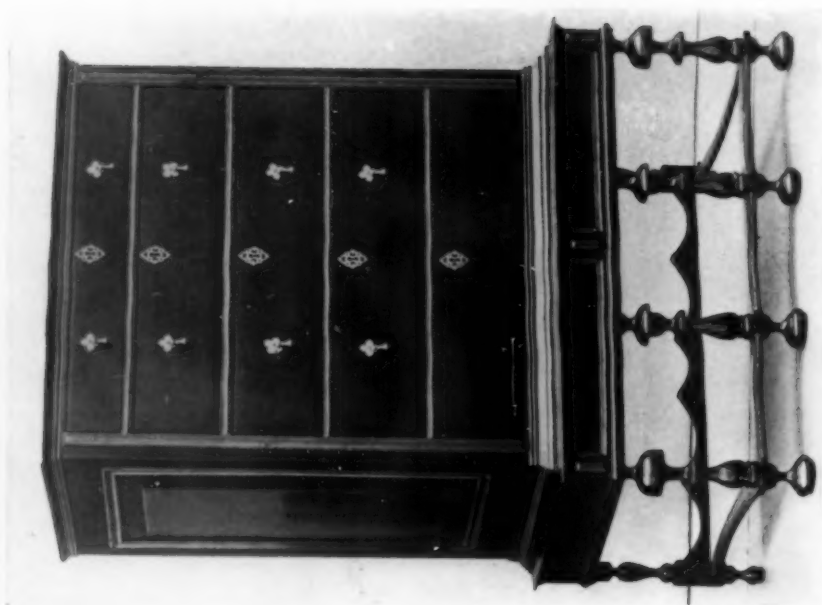
CARVED CHEST OF DRAWERS
LAST QUARTER OF SEVENTEENTH CENTURY



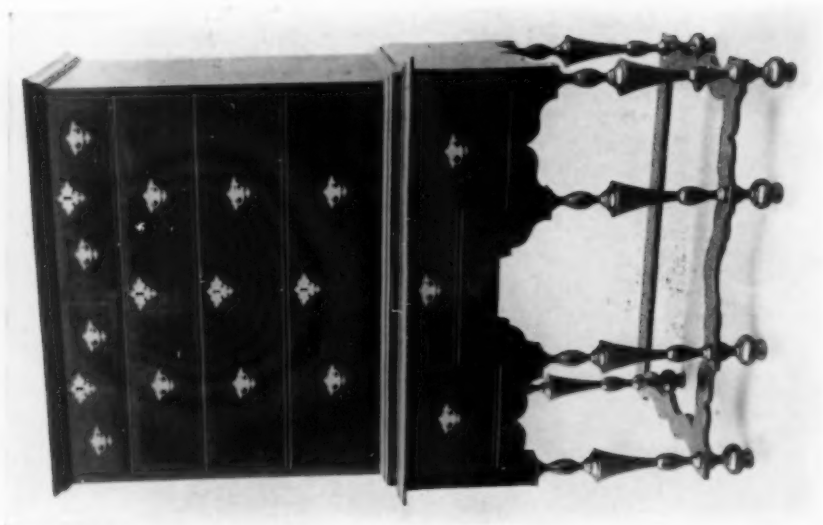
PANELED CHEST OF DRAWERS
LAST QUARTER OF SEVENTEENTH CENTURY



BLOCK-FRONT CHEST OF DRAWERS
LAST QUARTER OF EIGHTEENTH CENTURY



CHEST OF DRAWERS
LAST QUARTER OF SEVENTEENTH CENTURY



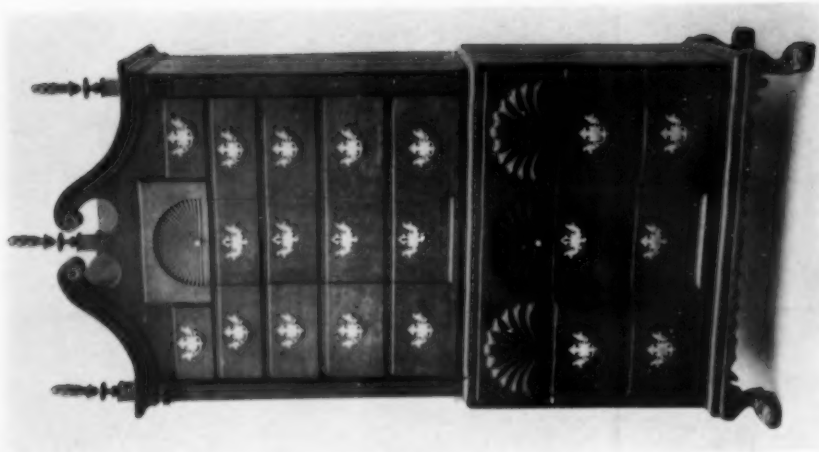
HIGH CHEST OF DRAWERS
LAST QUARTER OF SEVENTEENTH CENTURY



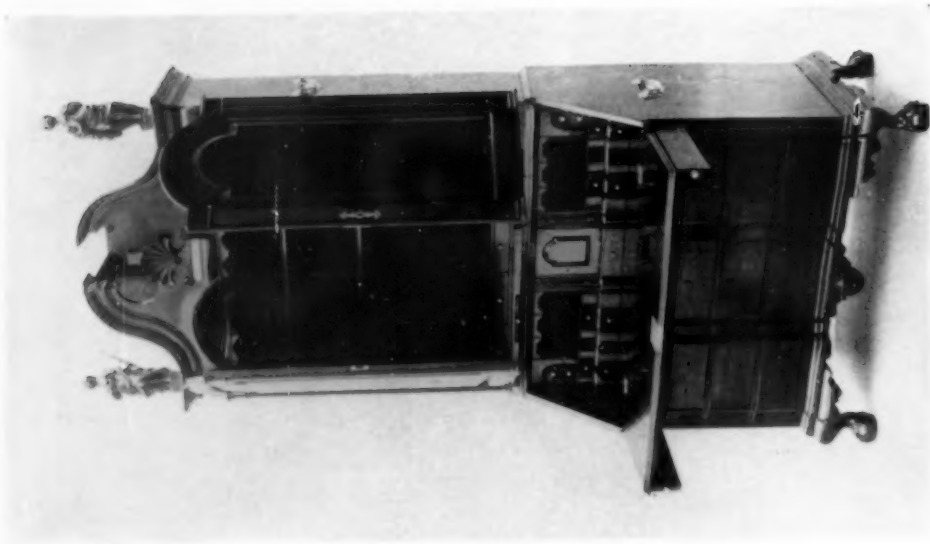
HIGH CHEST OF DRAWERS
LAST QUARTER OF SEVENTEENTH CENTURY



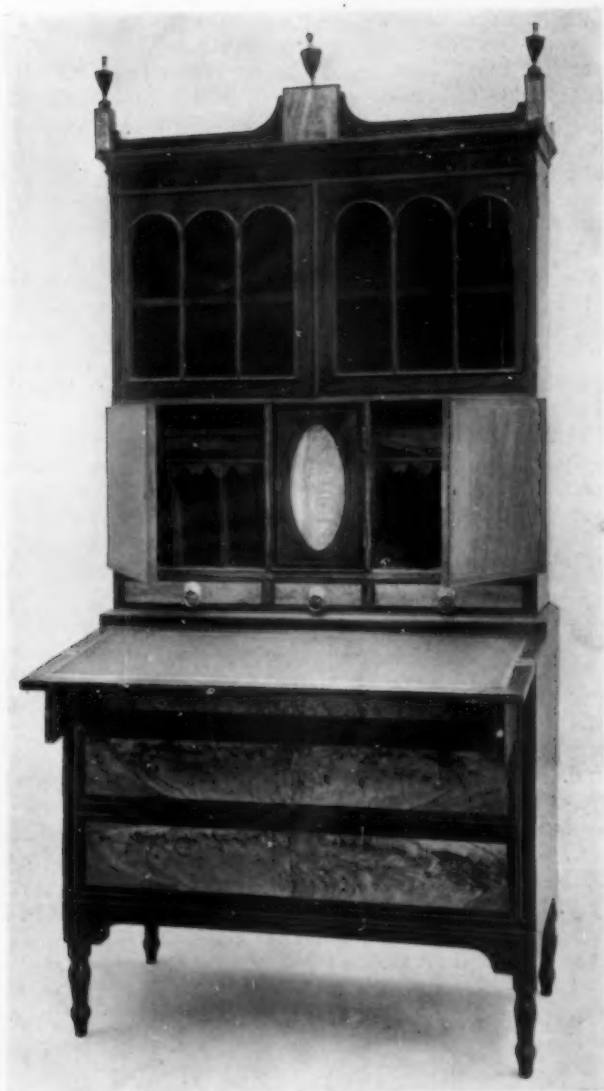
SCROLL-TOP HIGH CHEST OF DRAWERS
MIDDLE OF EIGHTEENTH CENTURY



DOUBLE CHEST OF DRAWERS WITH BLOCK
FRONT. ABOUT 1780



BLOCK-FRONT, CABINET-TOP SCRUTOIR
LAST QUARTER OF EIGHTEENTH CENTURY



SCRUTOIR WITH BOOKCASE TOP. ABOUT 1800

THE BOLLES COLLECTION

THE GIFT OF MRS. RUSSELL SAGE

A BRIEF notice of Mrs. Russell Sage's gift of the H. Eugene Bolles Collection of English and American furniture was made in the last issue of the BULLETIN, but so important a benefaction demands a more extended report than it was possible to make then, not only because of its great intrinsic value, but also because of its significance in the history of our American art, and the conservation of it.

Some idea of the scope of the collection may be gained from the following facts, which must necessarily be summary in their character.

Mr. Bolles, who is a lawyer of Boston, made his collection during a period of twenty years beginning at a time when the evidences of the early craftsmanship in this country were prized by the few who had them as inheritances from their ancestors, but when they were almost unknown by the community at large. This was the heyday for the collector. Dr. Irving P. Lyon, a pioneer in the field, infected with the charm of the old furniture found in and about his native town, Hartford, published in 1891, as a result of his observation and collecting a work entitled *Colonial Furniture of New England*, which remains to-day a classic of its kind. Of Dr. Lyon's collection numerous pieces have, with the progress of time, come into Mr. Bolles's hands. Albert Hosmer, a well-known cabinetmaker of Hartford, who, like Dr. Lyon, had made a thorough study of his subject, formed a collection of seventeenth-century furniture found chiefly in the Connecticut Valley, so rich in remains of Colonial times, which eventually came complete into the present collection.

Thus early in the field, Mr. Bolles was enabled to choose his examples, and not (as is the case with later collectors) merely take what he could get, and it is due to this fact primarily that his assemblage surpasses in its size, types, and variations of types anything that could be brought together now.

The collection is richest in examples of the works of the seventeenth century, the objects brought from England by the early settlers and the evidence of their own first endeavors at craftsmanship. The oak chest with hinged lid and carved or paneled front shows the style of ornament common to such pieces of furniture in Elizabeth's time and in the preceding period—the "linen fold" pattern, the guilloche, the simpler geometric designs and conventionalized flower forms—as do its American variations. The chest's successor in the last part of the seventeenth century, the chest with drawers, is here illustrated in complete development of one, two, and three drawers, including the so-called "Connecticut" type and the stained, flat-carved "Hadley" chest. The step between the chest *with* drawers and the chest *of* drawers, which became the bureau, is illustrated by several good examples having the prized variations in paneled front and bun feet.

Of "Bible boxes," the small relation of the chest, repositories for the safeguarding of the family Bible or other valuables, there are in the collection no less than twelve examples exhibiting all of the variations of ornaments, geometrical—more Scandinavian than English—Elizabethan, naturalistic, and painted.

No article is more valuable in the study of furniture than the chair, and here the Bolles collection is peculiarly rich. Of seventeenth-century types, there are four fine examples of the rare spindle chair (known to all through the famous examples at Harvard University, called "The President's Chair"), and several of the more commonly used "turned" and "wainscot" chairs.

Early cupboards are well represented by a good example of the rare form known as the "Livery Cupboard," and by all the variations of the "Court Cupboard," most interesting of forms and, perhaps, in the hands of the early American cabinet-maker, the most attractive of our early furniture.

Visitors to the Hudson-Fulton Exhibition will remember a venerable board supported by trestles, which, while lacking exterior polish, possessed no little archi-

tectural and structural distinction. This, the earliest known American form of table, was a local copy of the "table-board," the earliest form of table used in England. The Bolles Collection exhibits every variety of this piece of necessary household furniture—among them, in the seventeenth century, the long, carved, framed, and joined tables of oak, the "tip-chair table," the "butterfly" variety of the last part of the era and the rare "slate-top" table.

Probably no examples of the different periods of our furniture are so attractive to collectors as those of the first part of the eighteenth century, when the Dutch influence began to make itself felt and graceful and elegant shapes displaced the older rectangular forms. To this period belong the walnut chest of drawers on a frame, usually called a "high-boy," with its attendant dressing table or "low-boy." These may be found in our collection in all their variations, with four, five, and six legs, with waved, straight, cross or X-shaped stretchers, with their various moldings, described at length by F. S. Robinson in his *English Furniture* and their several top finishes.

The walnut, cane-back chair of the period with all its variations of feet, top, and stretchers, and the later American development of this form, the "banister" and "slat backs" are here in every detail. The table, too, with its many twisted and turned legs, is thoroughly well represented.

Coming to the period of the cabriole leg, when furniture was chiefly made of mahogany, which may be considered as a new wood so far as its use in cabinetmaking was concerned, the collection will be found to be rich in examples of every kind of furniture employing this form—chests of drawers, desks, tables, and chairs. These include the early pieces where the leg ends in the so-called "Dutch" foot, through the development of the "cabinetmakers," and called by the name of the greatest of them, Thomas Chippendale. Several excellent examples of the highly prized "block-front" furniture, as well as all the other variations developed by our makers and described as "serpentine," "swell," and "kettle" fronts, are found in this section.

The end of the eighteenth century and the beginning of the nineteenth, the period of Hepplewhite and Sheraton in England, saw the production of a quantity of inlaid furniture closely modeled on the English types but possessing a strong individuality of its own. In this section, the Bolles Collection is rich in numerous typical pieces.

The space permitted us for this notice is too short to allow a more than passing reference to the very interesting part of the Bolles Collection which may be described as accessory to the collection proper.

There are mirrors, including early and late forms; clocks of various kinds—those that hang, called "bird-cage," others that stand on brackets or on the floor. Among the latter is a fine English marquetry example by James Buckingham, and one formerly in the Lyon's Collection, by Benjamin Boynall of Boston. There are andirons of iron and brass, of the various shapes and kinds (including the "Hessian" and "Smoker") that the skill and fancy of the time produced, besides pewter, iron, glass, and textiles.

Since Mr. Bolles began his collection the interest in our early artistic development in fields other than that of painting has come to be shared by a large number of private collectors; increased local interest has been evidenced by numerous exhibitions of "relics" drawn from high-browed attics on the occasion of local celebrations in New England; and the Museum of Fine Arts in Boston has shown us what our early silversmiths could do in an exhibition that broke the ice of official aloofness from such subjects. Deerfield and Salem, Massachusetts, out of the abundance of their local material have brought together their treasures into public exhibition halls, and through the generosity of the late Charles L. Pendleton, the Rhode Island School of Design of Providence has furnished us with a model of what such a collection may be in its exhibit of the finest possible pieces of English and American furniture of the eighteenth century in a house of the period specially designed to hold it. With these exceptions, no activity has as yet been displayed by our public museums in the

conservation and exhibition in a dignified and discriminating manner—such as would be displayed in the treatment of the art of any other country—of the art of our own land. It is to Mrs. Sage's wise liberality that we, in New York, are enabled to save the evidences of our forefathers' appreciation of art before they shall have been scattered beyond recall and to show with becoming respect the work of their hands.

H. W. K.



JEANNE D'ARC INITIAL
FROM A FIFTEENTH-CENTURY MANUSCRIPT,
IN THE POSSESSION OF J. REUBELL, ESQ.

NOTE ON THE CASQUE OF JEANNE D'ARC

AS a rule, ancient armor cannot be safely attributed to historical personages, and it is doubtful whether the "Casque of Jeanne d'Arc" which the Museum exhibits has more than a legendary pedigree. Nevertheless, we have received a letter from Mr. Andrew Lang, an authority on the history of Jeanne d'Arc, which bears upon this matter. The letter from St. Andrews, Scotland, is dated November 23d, and reads:

"Mr. Bruce-Gardyne has sent me a photograph of a basinet in your Museum, from Orleans, traditionally attributed to Jeanne

d'Arc. At the siege of Jargeau, in June, 1429, her life was saved by her *chapeline* (a light headpiece without vizor) when a heavy stone knocked her off a scaling ladder. From Jargeau she went to Orleans for two or three days and she might naturally have dedicated the *chapeline*.

(Proce's: Vol. III, pp. 96-97.)

"The coincidence is curious: we do not on any other occasion hear of her wearing a vizorless headpiece."

In this connection we may add what Baron de Cosson has written of this basinet. (*Le Cabinet d'Armes de Maurice de Talleyrand-Perigord*. Paris. Rouveyre, 1901.)

"It is a French basinet dating from the end of the fourteenth or beginning of the fifteenth century. It retains part of the small chain which denotes that this casque has been suspended as an *ex voto* in a church. A heavy dent in the region of the left cheek may well have come from a war-hammer (*bec-de-corbin*), and two others on the right cheek appear to have been the result of lance thrusts. According to information obtained by the Duc de Dino it seems that this basinet formerly hung above the main altar in the church of Saint Pierre du Martroi, at Orleans, where it passed as having belonged to Jeanne d'Arc."

As the case stands we are convinced (1) that the casque is French, (2) that it is of the period of Jeanne d'Arc, and (3) that it bears marks of contemporary service. In the last regard the evidence is satisfactory: for one reason, the injuries clearly antedate the ancient rusting of the headpiece. This then makes it probable that the object was preserved *because* it was an *ex voto*—an assumption still more probable by reason of the fragment of chain which is attached to it—the ancient rivet showing clearly that its attachment to the basinet was primitive. It next remains to be proven that the casque formerly hung above the main altar in the church of Saint Pierre du Martroi, at Orleans, and it would be interesting to confirm the observation which is reported to have been made by the Duc de Dino, that the links of the chain now at-

ITALIAN RENAISSANCE SCULPTURE

II

tached to the basinet agree with those said to be still hanging in the church. But even granting this provenance of the casque, it yet remains to be demonstrated that the *ex voto* belonged to the maid and not to one of her officers. Unhappily, too, the casque can hardly be the "*chapeline*" referred to in the record which Mr. Lang cites, at least if the contemporary term was accurately chosen, for a *chapeline* is well known to have had a brim, while the present casque is a typical basinet which has merely lost its face guard. Moreover, its injuries were not caused by a crushing stone, but were effected by pointed weapons, one of them probably a crossbow bolt.

It is unfortunate for our present purpose that there is no contemporary portrait of Jeanne d'Arc which would give us a reasonably accurate picture of her armor. The earliest portrait hitherto known (it has been cited by Mr. Lang in his life of Jeanne d'Arc) dates sixty or seventy years from the time of her death; and its armor is of this late period, with an armet, florid epaulières and tassets. No better evidence is forthcoming in a second miniature (also on parchment) which dates from a slightly earlier period: this was discovered in Paris a few months ago by Mr. Jacques Reubell, to whose courtesy the BULLETIN is indebted for the opportunity of reproducing it for the first time. It is especially interesting that although in this picture the armor is unlike that in the first miniature, the *face is the same*, strongly suggesting that the early artists were familiar with an authentic portrait of Jeanne d'Arc.

B. D.



VOTIVE CASQUE OF JEANNE D'ARC
IN THE DINO COLLECTION

IT is incorrect to consider the artists of the Italian Renaissance as real followers of the ancient classical sculptors and architects. Even when they tried to imitate, their individual feeling unconsciously produced an art quite new and

independent of all that had been before. But it is curious to note how closely at times they approached the antique in their desire to bring back the golden time of Greek and Roman art. Especially is this to be observed in the minor arts of the Renaissance, particularly in the small bronzes, plaquettes, and medals in which the taste of the middle classes, always the best witness to the general culture of an age, expressed itself with clearness.

In this class of works we find many

direct copies from the antique which indicate delight in some recently excavated sculpture, or the desire of the artist or collector to be surrounded by reproductions of favorite pieces in well-known collections, or finally, as the dealers in the Renaissance were not above mystification, the attempt to pass off contemporary work for ancient. Nevertheless, in the choice of the examples to be copied the Renaissance artist expressed his own feeling. As the reproductions were small in size, *genre*-like motives were preferred, for example: the *Spinario*, the *Resting Hercules*, the *River God Nile with Children*, various statues of *Venus* at the bath or making her toilet, mostly late Greek or Roman works.

NOTE.—Part I of this article will be found in the November issue.

An important example of this class has recently been acquired by the Museum. It is a large group of a Crouching Venus (fig. 1) with an attendant Cupid, mounted on a pedestal in the Renaissance style. It is a work of the early sixteenth century and a free copy from an antique group. The bronze, formerly in a well-known private collection at Venice, measures 16 $\frac{3}{4}$ inches in height, including the base, 9 inches wide at the base, and is covered with a black lacquer patina. It does not correspond exactly with the antique copies of the original group (of which the best known is in the Louvre) which reproduce a work of the Hellenistic period supposed to be by a certain Daidalos and originally placed in the Temple of Jupiter at Rome. In all the versions of this Crouching Venus, however, the motives and general details are much the same. In the group acquired by the Museum, it is evident that the Renaissance sculptor has added little of his own invention. Most similar to it are two groups, one at Naples in which the pose of the goddess's arms is the same, and the other—mentioned by Cavaceppi and said to be in a private collection in England—in which Cupid is represented embracing Venus, as in the Museum's example. The beautiful base upon which this bronze is mounted is the invention of the Renaissance sculptor himself. The decoration of garlands and groups of armor recalls somewhat the style of Pier Ilari Bonaccorsi, called Antico, and indicates the province of this work as Northern Italy.

Also very much under the influence of the antique are two of the newly acquired plaquettes, one showing two priests offering sacrifice to Minerva, of which a replica at Berlin is dated 1480, and has a signature which may be that of Thomas Callistus (Bode: *Italienische Bronzen*, pl. LIX, No. 905), the other, a glorification of a hero (fig. 2) (Bode: *Italienische Bronzen*, pl. XLVII, No. 701), is by Andrea Riccio. In arrangement both recall classical sarcophagus reliefs. In Northern Italy, where the bronze industry flourished particularly, this interest in ancient classical art was especially aroused by the two masters who

had in the fifteenth century the greatest influence upon the development of the minor branches of sculpture, namely, Mantegna and Donatello, who, through his journey to Padua, was able to influence there a great number of followers.

Showing more or less connection with this school are the two plaquettes previously mentioned. Another small relief recently acquired is the work of a sculptor strongly influenced by Mantegna, Moderno, who was the most prolific of the Paduan School. The plaquette represents the Adoration of the Kings (Bode: *Italienische Bronzen*, pl. L, No. 737). Within the confined limits of the little relief, the many figures are skillfully arranged to avoid overcrowding. Another plaquette, a Virgin and Child (fig. 3), in composition certainly goes back to Donatello, to whom it is attributed by Schubring, but may, more probably, have been executed by one of his pupils of the Paduan School: by Giovanni da Pisa, for example, whose name has been suggested by Dr. Bode. The composition exists in many replicas, some of which show two candelabra at the sides. (Bode: *Italienische Bronzen*, pl. XLVI, No. 671.)

More Paduan than Florentine appears a Bacchanal (fig. 4, on p. 27), the work of a spirited artist who is excellent in his treatment of the nude. As far as it is known, this relief is not to be found in other collections of Renaissance plaquettes; it is not possible yet to assign it to any of the known artists. An example of the Paduan animal bronzes is a small circular paper weight with two lizards in relief (fig. 5), designed in curves suggestive of Japanese art.

The Museum's collection of Renaissance medals has been increased by the following recent accessions: A bronze medal of Lionello d'Este, by Vittore Pisano, the gift of Mr. Heilbronner; a bronze medal of Nicolo d'Este, by a Ferraresse medallist of the fifteenth century; a bronze medal of Pietro Bembo, by Benvenuto Cellini; and a bronze medal of Antonio Pizzamini, by Nicolo Fiorentino, the gift of Mr. and Mrs. F. S. Wait, 1909.

W. R. V.



FIG. 1—VENUS AND CUPID. ITALIAN,
SIXTEENTH CENTURY



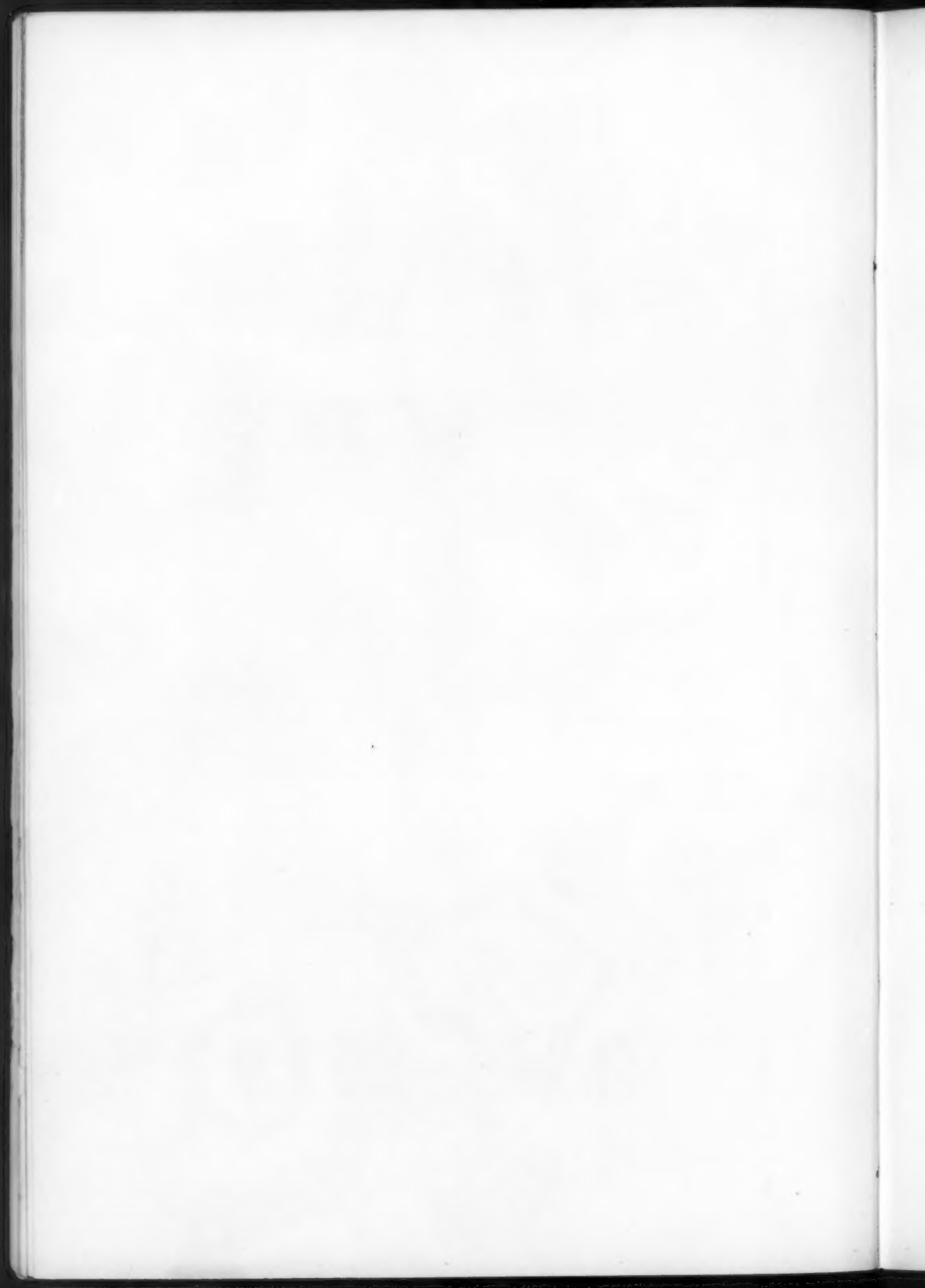
FIG. 5—PLAQUETTE, PADUAN,
FIFTEENTH CENTURY



FIG. 2—GLORIFICATION OF A HERO. PLAQUETTE
BY ANDREA RICCIO



FIG. 3—VIRGIN AND CHILD. PLAQUETTE
BY GIOVANNI DA PISA (?)





BOULOGNE HARBOR
BY HENRY GOLDEN DEARTH

PRINCIPAL ACCESSIONS

MR. HEARN'S GIFT.—Boulogne Harbor by H. G. Dearth, was one of ten paintings given to the Museum last April by Mr. George A. Hearn; The picture was not sent to the Museum at that time, as it was then on temporary exhibition in Buffalo. It has now been received and placed on exhibition on the south wall of Gallery 13 in the place reserved for it at the time of the rehangings of that gallery with pictures given by Mr. Hearn, or purchased out of the Hearn Fund. Boulogne Harbor shows a group of fishing boats against a strip of town and hill under a moonlight sky. The prevailing colors are various shades of brown and turquoise blue.

B. B.

A GIFT OF A GREEK FOURTH CENTURY MARBLE.—The Museum has received, as a gift from Mr. James Loeb, a beautiful Greek marble Head of a Girl, which is re-

produced in the accompanying illustration. It is of life-size, the face being six inches (15.2 cm.) long, and its general character, as well as the fact that the back and left side of the skull are only roughly sketched, suggests that it is from a figure on a grave monument, intended to be seen nearly or quite in profile, not from all sides. It is undoubtedly an original work of the Attic School of the fourth century B.C., and has all the charm which is associated with the sculpture of that period, a quality which is fortunately not obscured by the injuries from which the nose and the lower lip have suffered.

E. R.

A PORTRAIT OF THE LATE LOUIS LOEB.—A portrait of Louis Loeb, by Leo Mielziner, has been given to the Museum by friends of Mr. Loeb. It is a drawing in charcoal, bust, life-size, with the head leaning on the hand. It is a most excellent likeness of the talented painter

whose early death last summer is so widely deplored.

Of Mr. Loeb's own work the Museum owns the large and important example, "The Temple of the Winds," which was shown for several years in the main hall and last summer was in the center gallery of the Fifth Avenue Extension. B. B.

DECORATIVE ARTS.—Among the new purchases for the Department of Decorative Arts are a number of interesting objects from the Far East, including a gilded bronze *bua p'ing*, dating from the reign of the Chinese Emperor Chia-ch'ing (1796-1820), and a vase richly enameled in the *champlevé* style, and embellished with square compartments filled in with Pekin glass of a deep opaque blue. The latter piece is further studded with semi-precious stones, among which we note amethyst, carnelian, beryl, garnet, and coral. Vases like this—*jardinières* they might well be called—were intended to hold dwarfed trees, peach, pear, or pomegranate, whose fruit were carved from material, precious or semi-precious, such as sapphire, ruby, emerald, beryl, lapis, rose quartz, etc., the leaves being cut from material of a suitable shade such as jade or nephrite.

The Chinese ceramic section has been further enriched by the purchase of a number of interesting pieces of porcelain. A covered vase or temple jade is especially to be noted, a jar decorated in glowing cobalt and white with *longe lijsen* figures, and dating from a period early in the reign of the Emperor K'ang-hsi. Another interesting example, of the Ching-tê-chên pot-

ters, and one that doubtless dates from the same period, is a small bowl of dense white paste, ornamented with an impressed T-pattern, and decorated in high relief with the figures of the Taoist divinities enameled in the five colors *sur biscuit* and contained within circular medallions. The unctuous texture added to certain well-marked peculiarities in the chirography of the six-character mark below, almost force us to the conclusion that this

sadly battered bowl does indeed date from the reign of Ch'eng-hua, whose name it bears, rather than that of K'ang-hsi, under whom so many pieces of this order were reproduced. Again, an interesting example of the imitative skill of the Ch'ien-lung potter is seen in a miniature vase, in which the patina of an ancient bronze is marvelously reproduced. Exquisite as well for the delicacy and transparency of its eggshell texture and the inimitable quality of its even pistache glaze, is a dainty little bowl of



HEAD OF A GIRL
GREEK, FOURTH CENTURY B.C.

the Yung-ch'eng period. Finally, a rich globular bottle of the Ch'ien-lung period is tastefully decorated in blue and white with floral scrolls and arabesques broken by circular medallions filled in with figure designs of children at play enameled in colors of the *rose-verte* enriched with gold.

The European ceramic section is augmented by an example of Italian mezza-ware, a jug dating from the fourteenth century, and a splendid piece of the so-called La Fratta ware, a plate decorated in tawny white and brown with graffito designs of flowing acanthus leaves about a central coat-of-arms. This last dates from the sixteenth century.

In the English section new accessions include a pair of urn-shaped vases in the green and brown pebble-ware of Wedgwood. Dating from the period of the potter's partnership with Bentley, these dainty little vases are embellished with festoons and ball terminals in high relief enriched with oil gilt. An exquisite piece of white jasper ware is the covered sugar bowl, decorated in relief with the design of "Sporting Cupids," after Flaxman. In blue and white jasper, we have a drum-shaped vase decorated with classic symbols and three of "Flaxman's muses," Thalia, Urania, and Erato, between fluted pilasters, while above is a frieze of ox skulls connected by floral festoons. This beautiful example of Wedgwood's art was at one time in the possession of John Rutledge, first Governor of South Carolina. One other example of blue and white Jasper consists of a box and cover ornamented with reliefs after the designs of Lady Templeton and Flaxman, reliefs representing "The Sewing Lesson," "Sporting Cupids," and "Cupid Fashioning his Bow," the latter after Correggio. Of the rare green, white and cane-colored jasper ware is a small flower pot having a diced pattern and acanthus scrolls about the body, and Hackwood's shells about the base. Grace of form and refinement in decoration is seen in an early example of Wedgwood, a small covered cup of white biscuit body, ornamented simply with a floral wreath, and edgings in oil gilt, and a rounded teapot of cream-colored Queen's ware throughout.

Other purchases include a set of silvery blue lampas wall-hangings, dating from the Louis Seize period, and rich with cream-colored designs of cupids, altars, arabesques, and griffins, and a pyramidal mantel clock and cover, of the same epoch, decorated in cut steel on ebony and further embellished with three circular medallions in blue and white jasper ware.

G. C. P.

A PAINTING BY DAUMIER.—The Museum has purchased a small picture, "Don Quixote" by Honoré Daumier. It shows a mountainous landscape through which winds a rough trail. A dead mule is in the

foreground and riding toward it are Don Quixote and Sancho Panza. The picture is painted on a panel ten inches high and eighteen inches wide.

Within these small dimensions Daumier has succeeded in giving the impression of a vast and mighty country, the summit ridge of great mountains over which pass the ridiculous and pathetic figures. These are suggested with broadest brush strokes, simplified and abbreviated to the very essentials, but their characterization is powerful and exact. The lofty fanaticism of the one on his bare boned hack and the matter of fact ludicrousness of the other are perfectly described in the half dozen touches with which they are built up. The dead mule is done also in the same inspired manner. The limpness of the body and its contact with the hard uneven ground are insisted on till the thing approaches the proportion of tragedy. A comparison of this figure with a similar motive treated, say, by Meissonier or Detaille, will explain more readily than words the difference between Daumier's drawing and the drawing, however talented, of artists whose preoccupation has been mere correctness of forms and details.

The same choice or exaggeration of the thing essential to expression is found as well in the painting of the landscape, as it is for that matter in almost every work from Daumier's brush or crayon. Here each stone has its weight, the mountains their solidity and bulk, and the sky line its bleakness beyond the power of nature to express to any except the rarely gifted. It is the sort of "caricature" that enters into every great work of art which is not purely decorative.

One cannot imagine Don Quixote and Sancho Panza otherwise than as Daumier has characterized and clothed them in his many pictures. He has fixed for all time the type of these his favorite characters in Romance, just as the early Italians have done for us with the personages of the Sacred Story.

Daumier's paintings are comparatively rare in America, but what is probably his masterpiece, at least in its genre, *Le Wagon*

de Troisième Classe, is privately owned in New York.

He has been justly called "the great promulgator of ideas and revolts," and besides being one of the greatest in an age of great individuals in the history of art, his influence on the vital work of our time has been enormous. All of Millet can be found in his work; Manet, Cezanne, and many others have accepted his teaching, and one manifestation of his many-sided genius has been a starting point for Degas. B. B.



DON QUIXOTE
BY HONORÉ DAUMIER

NOTES

ELECTION OF TRUSTEES.—At the meeting of the Board of Trustees, held December 20th, one of the existing vacancies in the Board was filled by the election of George F. Baker to the class of 1911.

Robert W. de Forest was elected Second Vice-President in succession to the late John Stewart Kennedy.

MEMBERSHIP.—At the meeting of the Board of Trustees, held on the twentieth of December, the following transfer of Membership was authorized:

The Fellowship in Perpetuity of Mrs. Emma E. Baltazzi to her son S. A. Warner Baltazzi.

The following members were elected:

HONORARY FELLOW FOR LIFE

LUKE VINCENT LOCKWOOD

FELLOWS FOR LIFE

WILLIAM A. CLARK
J. HORACE HARDING
J. SANFORD SALTUS
F. K. STURGIS

FELLOWSHIP MEMBERS

MISS ELEANOR F. CLARKE
MRS. CHARLES D. DICKEY
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THOMAS A. GRIFFIN
THOMAS F. RYAN

SUSTAINING MEMBERS

MRS. DAVIES COXE
B. F. DAWSON
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THOMAS B. HARDIN
HORACE HAVEMEYER
CHRISTIAN A. HERTER
JOHN A. MILBURN
MRS. GEORGE H. TAYLOR

THE BULLETIN.—The last issue of the BULLETIN brought its fourth volume to a close and in the present number will be found an index and title-page for use in binding.

Started as a quarterly publication, in November, 1905, the advantages of more frequent communication between the Museum, its members and the public, soon made themselves apparent, and in February, 1906, the regular monthly issue of the BULLETIN was begun. Since that time the large number of gifts, purchases, and loans that have come to the Museum, the rapid changes in the arrangement, labeling, and cataloguing of the collections and the increase of opportunities for activities of every kind, have furnished abundance of material for announcement, and while the principles governing its character and make-up, as enunciated in its first issue, have been rigidly followed, the BULLETIN has steadily grown in size and in the importance of its notes. The important acquisitions and the growth of a staff of specialists who are competent to describe them have furnished text and illustrations which, while compressed to the smallest dimensions, are of real importance as contributions to our general history of art.

The kindliness with which the BULLETIN has been received, and its usefulness in the past, lead us to hope that during the coming year it may receive and give no less.

RECENT LOANS.—As has been announced in the daily papers, the pictures of Mr. J. Pierpont Morgan in the Hudson-Fulton Exhibition will remain in the Museum as a loan. Three of these were exhibited in the Museum previous to the present exhibition, one was purchased since the opening of the

exhibition, and twelve were sent over from London and Paris especially for it.

The paintings are as follows:

Albert Cuyp.....	Landscape with Figures and Cat- tle.
Dirk Hals.....	Children Playing Cards.
Dirk Hals.....	Girls with Cat.
Frans Hals.....	Michiel de Wael.
Frans Hals.....	Portrait of a Lady.
Frans Hals.....	Heer Bodolphe.
Frans Hals.....	Vrouw Bodolphe.
Meindert Hobbema....	Trevor Landscape.
Meindert Hobbema....	Holford Landscape.
Pieter de Hooch.....	Two Women and Child in Court- yard.
Gabriel Metsu.....	A Visit to the Nur- sery.
Rembrandt.....	Portrait of Himself.
Rembrandt.....	Nicolaes Ruts.
Rembrandt.....	A Young Painter.
Jacob van Ruisdael....	Cottage under Trees.
Johannes Vermeer....	Lady Writing.

The pictures have been hung in Gallery 24, where three of them, Heer and Vrouw Bodolphe, by Frans Hals and the Lady Writing, by Vermeer, have been exhibited before.

In this same gallery also have been placed on view the two pictures of Mr. William A. Slater which were in the Hudson-Fulton Exhibition and which Mr. Slater has now lent to the Museum. They are *An Old Man*, by Rembrandt, and *The Dunes near Haarlem*, by Jacob van Ruisdael. Although some pictures of other Schools remain in this gallery, the Dutch works largely predominate, and thanks to these generous and welcome loans, the collection of this School now exhibited in the Museum is of the utmost importance.

The pictures removed from Gallery 24 to make place for the Dutch paintings have been hung in Galleries 11 and 14.

SOME of the silver made by American silversmiths shown in the Hudson-Fulton Celebration Exhibition has also been lent to the Museum.

Mr. George S. Palmer, of New London, has lent eight porringers, all of the key-hole pattern, including among makers' names the following: J. Clarke (Newport) and J. Hurd, Samuel Burt and P. Revere, Sr., of Boston. A brazier by J. Hurd, a tankard by J. Coburn, a coffee set by Charles Faris, a spout mug by C. Hanners, all of Boston; a tankard by S. V. (evidently Samuel Vernon, of Newport); a tea and coffee set by J. McMullin, of Philadelphia; and a mug by B. S. (probably Benjamin Schaats, of New York) are also among Mr. Palmer's loans.

Honorable A. T. Clearwater has lent a coffee set by Garrett Eoff, of New York, and one by Anthony Rasch, of Philadelphia, a tankard by A. Underhill, of New York, a pitcher by Pitman, of Providence, a cup by Hutton, of Albany, and a sugar bowl and pitcher by Lewis & Smith, of Philadelphia.

Dr. Lewis Morris has made a loan of an unmarked bowl, a prize at a race meeting in 1751, engraved "This Plate Won by A Horse, Cald, Old Tenor Belonging to Lewis Moris, Jun^r, Octobr, Ye' 11, 1751," and Mrs. W. E. Verplanck has lent a teapot marked B W in long oval, evidently the work of B. Wyncoope, of New York.

CHANGES IN THE GALLERIES. — The Crosby Brown Collection of Musical Instruments, which occupies Galleries 35, 36, 37, 38, and 39 on the second floor, is in process of rearrangement. This was necessitated by the addition of Wing F and the consequent removal of the North Wall of Gallery 35, where the new wing joins the old building. The loss of seven cases in this gallery and two in Gallery 36 threw out the classification of the European Section of the Collection, and in order to overcome this the instruments in Gallery 36 have been transferred to Gallery 38, which adjoins Gallery 35; so that the European instruments now occupy Galleries 35 and 38 instead of Galleries 35 and 36, as formerly. The Asiatic instruments have been removed to Gallery 36 adjacent to Gallery 37 occupied by those of Africa, Oceania, and America, while the Historical Groups in Gallery 39 remain intact with the addition of the Egyptian Type Case and the

Harp Case from Gallery 36. By this arrangement the visitor approaches the collection from Gallery 39, beginning with the Egyptian Type Case and the Harp Case; passing thence into Gallery 38 the Strings are shown on the North, East, and South walls; the Wind Instruments occupy the West wall extending to the West and East walls of Gallery 35, where they are followed by the Vibrating Membranes and Sonorous Substances in the cases of the South wall of that gallery. The development of the piano is shown in the key-boards displayed in the Central Case of Gallery 39 with additional pianos in Gallery 37; the spinets and harpsichords remain in Gallery 38; and the organs, free reeds and sonorous substances, with key-boards, have been placed in Gallery 35. Gallery 36 is devoted entirely to instru-

ments of Asia, those of Arabia leading to those of Northern Africa, Oceania, and America in Gallery 37.

THE LIBRARY.—The additions to the Library during the past month were one hundred and fourteen volumes divided as follows: by purchase, one hundred and seven volumes; by presentation, seven volumes.

The names of the donors are, Mr. George Hall Baker, Mr. Herbert N. Casson, Professor William H. Goodyear, Mr. F. Lair-Dubreuil, Mr. Clarence B. Moore, Dr. Hans Nachod, and Messrs. L. C. Page & Company.

The number of readers during the month was three hundred and twenty.

Thirty-four photographs were presented by Mr. Edward D. Adams.



FIG. 4—PLAQUETTE, PADUAN,
FIFTEENTH CENTURY

COMPLETE LIST OF ACCESSIONS

NOVEMBER 20 TO DECEMBER 20, 1909

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN.....	*Temple and tomb-relief, sculpture, mastaba-chamber with granite sarcophagus, pottery, flint and bronze implements, scarabs, amulets, rings and other ornaments, contained in one hundred and eighty-five cases...	From the Excavations at 'Lisht, of the Egyptian Expedition of the Museum.
	*Seven portrait panels of the so-called "Fayum" type, Roman period; one full-length portrait on linen, Roman period.....	Purchase.
	*Pottery, beads, mace-heads, ivory spoon and other objects, principally of the predynastic period (ninety-three pieces).....	Gift of the Egypt Exploration Fund.
	*Temple-relief, glazed models from foundation-deposit, bronze and iron arrow-heads (forty-six pieces).....	Gift of the Egyptian Research Account.
ANTIQUITIES—CLASSICAL.....	†Marble Head of a Girl, Greek, fourth century B.C.....	Gift of Mr. James Loeb.
ARCHITECTURE.....	†Nine stone reliefs with geometrical ornaments, part of a column, base of a column, bust of a woman, head of a man, Coptic, Syrian, and Egyptian, sixth to eighth century.....	Purchase.
ARMS AND ARMOR.....	†Italian battle-axe, fifteenth century; German helmet, sword and dagger, sixteenth century; English mortuary sword, seventeenth century.....	Purchase.
	†Three banners, Zürich, Uri and Luzern.	Purchase.
CERAMICS.....	†Pair of bough-pots, Belgian, early nineteenth century; small bowl, Chêng-hua (1466-88); temple jar, K'ang-hsi (1662-1722); small bowl, Yung-chêng (1723-36); bottle, jardinière, plate, small vase, Chien-lung (1736-95)—Chinese; Delft vase, Dutch, early eighteenth century; Wedgwood; pair of vases, vase, box and cover, flower-pot, cup and cover, sucrier and cover, teapot and lid, pair of cameo medallions, pair of Crown Derby dessert plates and one Flight and Barr Worcester vase, English, late eighteenth century; large jug, Italian, fifteenth century; plateau, La Fratta, early sixteenth century; small Loreto cup, seventeenth century, Italian; three tiles, Spanish, sixteenth century; cup and saucer, Swiss, late eighteenth century.....	Purchase.

* Not yet placed on Exhibition.

† Recent Accessions Room.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
CLOCKS, WATCHES, ETC.....	†Clock, probably by Boulton and Watt of the Soho Works, Birmingham, late eighteenth century.....	Purchase.
	†Dial, Italian, dated 1838.....	Gift of Mr. Giovanni Danieli.
DRAWINGS.....	†Portrait of Louis Loeb, by Leo Mielziner, 1909.....	Gift of friends of Louis Loeb.
FURNITURE AND WOODWORK..	†Carved wooden chest, cabinet and small secretary, Italian renaissance, sixteenth century.....	Purchase.
	†Chair, English, seventeenth century....	Purchase.
	†Carved wooden double bread-hutch, English, fifteenth century.....	Purchase.
GLASS.....	†Six toddy glasses, ewer, whistling bottle, three mugs, one bottle, Dutch, eighteenth century.....	Purchase.
	†Painted glass bottle, Dutch, early eighteenth century.....	Gift of Mr. Horace L. Congdon.
MEDALS, PLAQUES, ETC.....	†Bronze medallion, portrait of Pope Pius V, sixteenth century with nineteenth-century frame; pair of bronze medallions, portraits of Roman emperors, seventeenth century, Italian.....	Purchase.
	†Set (nine) of the official Commemorative medals of the Hudson-Fulton Celebration, designed under the direction of the American Numismatic Society, by Emil Fuchs.....	Gift of the Medal Committee of the Hudson-Fulton Celebration Commission.
	†Two bronze Hudson-Fulton medals, by John Flanagan, 1909.....	Gift of Mr. and Mrs. Frederick S. Wait.
	†Bronze incense burner and vase, Chinese, Ming dynasty.....	Purchase.
	†Silver-mounted coconut drinking cup, German, seventeenth century; silver mounted nut begging-bowl, Dervish, about 1720.....	Purchase.
MINIATURES.....	†Two miniatures from a manuscript, Persian, sixteenth century.....	Purchase.
PAINTINGS.....	*Circular panel, Madonna Adoring Child, by Lorenzo di Credi.....	Purchase.
	†Panel, Don Quixote, by Honoré Daumier.....	Purchase.
	†Mother and Children, by Cornelis de Vos.....	Purchase and gift by subscription.
(FLOOR II, ROOM 13)	Boulogne Harbor, by Henry Golden Dearth.....	Gift of Mr. George A. Hearn.
	†Return of the Red Wing, by Allen B. Talcott.....	Gift of Mrs. Allen B. Talcott.

* Not yet placed on Exhibition.

† Recent Accessions Room.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
PAINTINGS	†Merced River, Yosemite Valley, by Albert Bierstadt.....	Gift of the Sons of Mr. William Paton.
	†An Adirondack Lake (Morning), by William Hart.....	Gift of the Sons of Mr. William Paton.
	†Portrait of Edward G. Kennedy, by James A. McNeill Whistler.....	Gift of Mr. Edward G. Kennedy.
REPRODUCTIONS.....	†Twenty-nine copies of gold and silver objects, European, thirteenth to nineteenth century.....	Purchase.
SCULPTURE.....	†Bronze statuette, Samson killing the Lion, Florentine, fifteenth century; bronze statuette, Crouching Man, School of Michelangelo, sixteenth century; bronze inkstand, Paduan, fifteenth century.....	Purchase.
	†Stone relief, Head of a Man in profile, Italian, fifteenth century.....	Purchase.
	†Terra cotta relief, Virgin and Child, by Andrea del Verrocchio, fifteenth century.....	Purchase.
	†Bronze bust, Giovanni di Cosimo dei Medici (after Sandro Botticelli), by Giovanni Bastianini, 1830-1868....	Gift of Mr. Edward D. Adams.
	†Bronze bust (replica) of Robert Fulton, by Jean Antoine Houdon.....	Purchase.
TEXTILES.....	†Embroidery, Persian, sixteenth century. Lampas wall hanging, French, period of Louis XVI.....	Purchase. Purchase.
	†Brocade, Indian, early nineteenth century.....	Gift of Mrs. Harold G. Henderson.

LIST OF LOANS

NOVEMBER 20 TO DECEMBER 20, 1909

CLASS	OBJECT	SOURCE
CERAMICS.....	*Celadon vase, Chinese, Ming dynasty...	Lent by Mr. J. Pierpont Morgan.
	*Small Gubbio plate, St. Paul baptizing the Corinthians; large round Urbino dish, Æneas carrying Anchises from Burning of Troy (after Raphael); large Urbino oval dish, Children of Israel, Italian, sixteenth century....	Lent by Mr. and Mrs. V. Everit Macy.
	*Tall faience vase, Italian, sixteenth century.....	Lent by Mr. and Mrs. V. Everit Macy.

* Not yet placed on Exhibition.

† Recent Accessions Room.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
CERAMICS.....	*Wedgwood cup and saucer, English, late eighteenth century.....	Lent by Mr. and Mrs. Samuel Byerley.
FURNITURE AND WOODWORK..	*Carved-wood cabinet, Dutch, seventeenth century.....	Lent by Mr. Theodore Sutro.
	*Day-bed, American, early seventeenth century.....	Lent by Mrs. Robert W. de Forest.
	*Cupboard, American, early seventeenth century.....	Lent by Mrs. Chester Bidwell Albree.
JADE.....	*Vase, Chinese, Chien-lung period.....	Lent by Thomas Franklin.
METALWORK.....	*Gilt-bronze bell, Chinese, Ming dynasty	Lent by Thomas Franklin.
(Floor II, Room 32)	Seventy-four pieces of silver, American, eighteenth century.....	Lent by Mr. George S. Palmer.
	*Silver racing bowl, inscribed, dated October 11, 1751.....	Lent by Dr. Lewis Morris.
	*Two-handled gilt cup and cover, London hallmark, 1677, maker R. C....	Lent by the Trustees of the Cathedral of St. John the Divine.
	*Silver sauce-boat and ladle, Irish, middle of eighteenth century.....	Lent by Mr. Herbert DuPuy.
(Floor II, Room 24)	Portrait of himself, by Rembrandt; Children Playing Cards, by Dirk Hals; Girls with a Cat, by Dirk Hals; Michiel de Wael, by Frans Hals; Portrait of a Lady, by Frans Hals; Landscape, by Rembrandt; a Young Painter (Jan van de Capelle?), by Rembrandt; Wooded Landscape ("Holford Landscape"), by Meindert Hobbema; The Water Mill ("Trevor Landscape"), by Meindert Hobbema; Nicolaes Ruts, by Rembrandt; A Visit to the Nursery, by Gabriel Metsu; Cottage under Trees, by Jacob van Ruisdael; *Landscape by Rembrandt...	Lent by Mr. J. Pierpont Morgan.
PAINTINGS (Floor II, Room 24)	Portrait of an Old Man, by Rembrandt.	Lent by Mr. William A. Slater.
(Floor II, Room 24)	Landscape, by J. van Ruisdael.....	Lent by Mr. William A. Slater.
(Floor II, Room 24)	Portrait of Col. Epes Sargent, by John Singleton Copley.....	Lent by Mr. George H. Clements.
	*Fan water-color, by Charles Condor, British, nineteenth century.....	Lent by Mr. Kenneth Frazier.
SCULPTURE.....	*Marble Crucifixion, Gothic, fifteenth century.....	Lent by Mr. George Blumenthal.
	* Not yet placed on Exhibition.	

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

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Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the entrances to the Museum.

All communications should be addressed to the Editor, Henry W. Kent, Assistant Secretary, at the Museum.

THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said city a Museum and library of arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

OFFICERS

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MEMBERSHIP

BENEFACTORS, who contribute or devise.	\$50,000
FELLOWS IN PERPETUITY, who contribute.....	5,000
FELLOWS FOR LIFE, who contribute..	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of.....	100
SUSTAINING MEMBERS, who pay an annual contribution of.....	25
ANNUAL MEMBERS, who pay an annual contribution of.....	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their sub-

scription in the aggregate amounts to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. (Sunday from 1 P.M.) to 5 P.M. and on Saturday until 10 P.M.

PAY DAYS.—On Mondays and Fridays from 10 A.M. to 5 P.M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful for those desiring to find a special class of objects. It can be purchased at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to scholars under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 15, containing upward of 18,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflets.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., the Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the north side of the main building. Meals are served *d la carte* 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.